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does touch upon. There were many men whose influence was considerable and whose characters were worthy of study, besides the king and two or three of his ministers and ambassadors; there was a history of the people as well as of the king. As much interest and importance ought to be found in the internal as in the external relations of the nation; military, constitutional, economic, and intellectual matters are certainly worthy to be considered in as great fulness as are diplomatic and foreign affairs. These two characteristics — the exaggeration of the king's influence, and the cursory treatment of many aspects of the time — are, probably, responsible for a certain lack of interesting quality in the work, notwithstanding its scholarly character.

EDWARD P. CHEYNEY.

William the Silent, Prince of Orange: The Moderate Man of the Sixteenth Century. The Story of his Life as told from his own Letters, from those of his Friends and Enemies, and from Official Documents. By RUTH PUTNAM. (New York and London: G. P. Putnam's Sons. 1895. Two vols., pp. xxii, 366; ix, 431, 81.)

MR. MOTLEY'S brilliant and voluminous work has for so many years been considered the authority in English on the history of the Dutch Republic and its great founder, that a writer of to-day dealing with the same subject must be prepared not only to show cause why that history should be rewritten, but also to prove his own special qualifications for the task. Miss Putnam has done both. The story needs to be rewritten because new material has been made accessible to students, and because the demand of to-day is for a true not an idealized representation of the past. The author is admirably fitted for the work by reason of her sympathy with the subject, her historical instinct, a ready pen, a keen sense of humor, and her linguistic equipment. That the latter qualification must be specified, not assumed, is evident from recent attempts to write of Holland without a knowledge of the Dutch language.

A comparison with the work of Mr. Motley is inevitable, but in more than one particular the comparison is favorable to Miss Putnam. Her characters are not pigeonholed "heroes" and "villains," "angels" and "demons," but they win admiration because they preserve their human characteristics, or pity because of their ignorance and narrow-mindedness. The central figure in each of the two works is more attractive as it is presented in the later one. The loneliness and isolation of the life of William the Silent, his craving for sympathy and dependence on friendship, his domestic trials and disappointments, his long separation from home and friends, his sacrifices in the cause of Holland, the half-hearted support of friends and the bitter hatred of enemies, all this comes out in even clearer light in the work of Miss Putnam than it does in the glowing pages of Mr. Motley. The distinctness of the portrait is due to the fact that it

is drawn so largely in the letters of the Prince of Orange himself and in those of the different members of his family. It is a truer and therefore a better reproduction of the original, as a photographic reproduction of a painting is often superior to that given by an engraving. The recent biography is also distinctly superior to the earlier history in its recognition of the fact that footnotes, appendices, and bibliographical material are for the benefit of the general reader and the college student, not merely for the use of the learned few. The illustrations also indicate the advance made in methods of historical representation. The Belgian Lion (I. 78), the Belgian Lion crushed by Spain (II. 2), and the Pacification of Ghent (II. 156), all do more to illustrate clearly the popular feeling towards Spain than could be done by chapters of brilliant descriptions.

The limitations of the work are in the main those that are inherent in all biography. The interest in any individual, no matter how exalted his position, how admirable his character, and how heroic his life, always wanes in the presence of the movement or of the condition of society that he represents. The whole is greater than a part, and William the Silent, although he towers above his contemporaries in nobility of purpose, clearness of insight, and unselfish devotion to the cause whose champion he became, was less than the Netherlands. The Dutch Republic that owed its existence to him was always sluggish in planning if afterwards heroic in executing; it was shortsighted and often timid in its policy, sometimes negatively ungenerous and positively selfish towards its leaders, and as a rule quarrelsome, disaffected, and self-centred. Yet it is around Holland rather than around William the Silent that interest is focussed; the Prince of Orange passes from the stage, but interest in the struggle with Spain never ceases. The hero of the drama is Holland not William, and it is to extinguish the lights at the end of the fourth act when the story is made to close with the death of William rather than with the triumph of his country. In a similar way interest in the private life of a public character must always be subordinate to that felt in his public career. The love of the Prince of Orange for his family, especially for the impetuous Louis, the trial and vexation of spirit he suffered from Anne of Saxony, the companionship he found in Charlotte of Bourbon, all these are of general interest only as they show the influences that developed his public character. Biography is a necessary side-light of history proper, but it can never be a substitute for it.

Another limitation of the present work—a limitation that grows but partly out of the nature of the subject—is the lack of clear analysis of political affairs. The nature of the government of Holland is perplexing even to a careful student of history; it is hopelessly bewildering to the general reader. A single chapter stating clearly and in detail the political principles in accordance with which the different States of the Netherlands were governed, and the relation of the States to Philip II. and to the governor-general of the Provinces, would have done much to lessen the vagueness on these points that is found in the biography. It is true that

the vagueness arises in part from the very nature of political conditions in Holland; powers were everywhere ill-defined, and thus some officials usurped powers and others neglected duties, but this makes only the more necessary a distinct and careful description of the government. The life of the Prince of Orange is drawn with a firm hand, but the political background is confused and unsatisfactory.

The biography as a whole is a valuable contribution to the history of a country too little studied by American scholars.

It is unfortunate that a work so charmingly written should be disfigured by the constant use of the cleft infinitive, the invariable misplacement of the word "only," the occasional use of a singular subject with a plural verb, crude phrases such as "different—than," and a sentence like this: "The pistol was picked up and it was discovered that it had blown off Jaureguy's—such proved to be the name of the villain—thumb in the discharge" (II. 339). *Han* (I. 90, 91) is evidently a misprint for *Ham*. History has given the honorable title of "The Great Elector" to Frederick William of Brandenburg, not to Maurice of Saxony (II. 428). The genealogical tables (I. 7; II. 433) are crowded as regards form, and therefore leave much to be desired. The work has but two maps, and both are unsatisfactory; the map of the Netherlands (II. 20) is confused in coloring, while the map of the United Provinces fails to indicate what the seven provinces were. Other maps are needed, showing the location of Orange and the Nassau estates, as well as the territory affected by the various political unions formed. A copy of the famous painting of Miereveld in the royal museum at Amsterdam would have supplemented well the description of it given in the appendix, and would have been a valuable addition to the many admirable illustrations of the work.

LUCY M. SALMON.

Gustavus Adolphus: A History of the Art of War from its Revival after the Middle Ages to the End of the Spanish Succession War, with a detailed Account of the most famous Campaigns of Turenne, Condé, Eugene, and Marlborough. By THEODORE AYRAULT DODGE, Brevet Lieutenant-Colonel United States Army, retired list. (Boston and New York: Houghton, Mifflin and Company. 1895. Pp. xxiii, 864.)

EVERY one interested in the study of the art of war is beholden to Colonel Dodge for the work that he is doing in setting forth the origin and development of that art in the form of a series of volumes devoted to the lives and achievements of its greatest masters. His work has a value which the separate appreciation of its component volumes would hardly represent. It is the first attempt to produce a convenient means of studying the art of war in the manner recommended by Napoleon, that of reading and rereading the campaigns of the world's great captains. The author takes from among the heroes of military history six epoch-